

LE SOUVENIR.

QUATRES

MORCEAUX

POUR LE

VOLON

AVEC ACCOMPAGNEMENT DE PIANO

composés par

N. AFANASSIEFF.

1. Allegro agitato.	R 60C.
2. Variations russes.	1 - 25 -
3. Invitation à la danse. (Valse)	1 - 40 -
4. Adagio religioso.	- - 50 -

Propriété des éditeurs pour tous les pays.



W. BESSEL & C^{ie}

ST PÉTERSBOURG.
Nevsky, 54.

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QUATRE MORCEAUX
POUR LE VIOLON
ALLEGRO AGITATO.

Op. 1.

N. Afanassieff.

Allegro agitato.

VIOLINO.

PIANO.

PIANO.

pizz.

VIOLINO.

arco

p

cresc.

PIANO.

rit.

a tempo

rit.

p

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First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The music features a melody in the treble and a more complex accompaniment in the bass, including triplets and sixteenth notes. A dynamic marking *p* (piano) is present.

Second system of musical notation. Treble and bass staves. The treble staff includes a *cresc.* (crescendo) marking. The bass staff features a *f* (forte) marking and a *p* (piano) marking. The music continues with various rhythmic patterns and articulations.

Third system of musical notation. Treble and bass staves. The treble staff includes a *ten.* (tenuto) marking and a *p* (piano) marking. The music is marked *agitato* (agitated). The system concludes with a *rit.* (ritardando) marking.

Fourth system of musical notation. Treble and bass staves. The treble staff includes a *cresc.* (crescendo) marking and a *f* (forte) marking. The music is marked *a tempo*. The bass staff features a *f* (forte) marking and a *ped* (pedal) marking. The system concludes with a *ped* (pedal) marking and a *rit.* (ritardando) marking.

First system of musical notation. It consists of a single treble staff and a grand staff (treble and bass). The key signature has two sharps (F# and C#). The treble staff contains a melodic line with eighth and sixteenth notes. The grand staff features a complex accompaniment with chords and moving lines. There are markings for '8va' (octave up) and 'Ped' (pedal) in the bass staff. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. It continues the piece with a single treble staff and a grand staff. The treble staff has a melodic line with many sixteenth notes. The grand staff has a dense accompaniment. There are 'p' (piano) markings in both the treble and bass staves. The system ends with a double bar line.

Third system of musical notation. It features a single treble staff and a grand staff. The key signature remains two sharps. The treble staff has a melodic line with some rests. The grand staff has a more active accompaniment. The word 'tranquillo' is written above the grand staff. There are 'p' (piano) markings in both staves. The system ends with a double bar line.

Fourth system of musical notation. It consists of a single treble staff and a grand staff. The treble staff has a melodic line with some rests. The grand staff has a complex accompaniment with many sixteenth notes. There are 'Ped' (pedal) and 'p' (piano) markings in the bass staff. The system ends with a double bar line and a repeat sign.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#). The piano part features a complex texture with multiple voices, including a prominent line marked *Red* and *p* (piano) with an 8-measure rest. There are also asterisks (*) indicating specific musical features.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment continues with its complex texture, featuring various rhythmic patterns and dynamics.

Third system of musical notation. The vocal line begins with a *p* (piano) dynamic. The piano accompaniment includes markings for *rit.* (ritardando) and *a tempo* in both the vocal and piano parts, indicating changes in tempo.

Fourth system of musical notation. The vocal line starts with a *pp* (pianissimo) dynamic. The piano accompaniment features a *Red* line marked *mf* (mezzo-forte) and *p* (piano), with an 8-measure rest. There are also asterisks (*) indicating specific musical features.

First system of musical notation. The upper staff contains a melodic line with a dotted line and the number 8 above it. The lower staff contains a piano accompaniment with two measures marked *ten.* and a final measure marked *rit.*

Second system of musical notation. The upper staff continues the melody. The lower staff features a piano accompaniment with a measure marked *Ped* and a measure marked with an asterisk (*).

Third system of musical notation. The upper staff continues the melody. The lower staff features a piano accompaniment with a measure marked *Ped* and a measure marked with an asterisk (*).

Fourth system of musical notation. The upper staff continues the melody. The lower staff features a piano accompaniment with a measure marked *mf* and *Ped*, and a measure marked with an asterisk (*).

7

p *rit.* *a tempo*

p *Red*

FANTAISIES

pour

VIOLON

AVEC ACCOMPAGNEMENT DE PIANO

SUR LES MOTIFS DES OPERAS RUSSES

arrangées par

A. W. KADLEC

- | | |
|---|------------|
| 1. OPRITCHNIK de P. Tschaikowsky | 1 r. 50 c. |
| 2. WILLIAM RATCLIFF de C. Cui. | 1 r. 25 c. |
| 2 ^a Fragment du cante de Ratcliff. | 50 c. |
| 3. SNEGOUROTCHKA de N. Rimsky-Korsakow. | 1 r. 50 c. |
| 4. DOUBROWSKY de E. Napravnik. | 1 r. 25 c. |
| 5. CORDELIA de N. Solowjeff. | 1 r. 50 c. |
| 5 ^a Fragment du même opéra. | 50 c. |
| 6. LE DÉMON de A. Rubinstein. | 1 r. 50 c. |
| 6 ^a Romance du même opéra, séparément. | 50 c. |
| 7. LE PRISONNIER DU CAUCASE de C. Cui. | 1 r. 50 c. |
| 7 ^a Arioso de Mariam, séparément. | 50 c. |
| 8. ANGELO de C. Cui. | 1 r. 25 c. |
| 8 ^a Monologue de Catarina, séparément. | 50 c. |
| 9. BORIS GODOUNOFF de M. Moussorgsky. | 1 r. 25 c. |
| 10. LA PSKOVITAINE de N. Rimsky-Korsakow. | 1 r. 50 c. |
| 10 ^a Mélodie du même opéra séparément. | 50 c. |

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Fournisseurs de la COUR IMPÉRIALE
S^t PÉTERSBOURG et MOSCOW.



LEIPZIG, chez BREITKOPF et HAERTEL.

VARSOVIE, chez GEBETHNER et WOLFF.

ALLEGRO AGITATO.

★
VIOLINO.

N. Afanassieff.

Allegro agitato.

First Violin Part (Violino I) in D major, 6/8 time, starting with a first ending bracket.

Measures 1-8: *p* (piano), includes a first ending bracket over measures 5-8.

Measures 9-16: *pizz.* (pizzicato), includes a first ending bracket over measures 13-16.

Measures 17-24: *cresc.* (crescendo), *p* (piano), *cresc.* (crescendo).

Measures 25-32: *p* (piano), *ten.* (tension), *agitato* (agitated), *p* (piano).

Measures 33-40: *cresc.* (crescendo), *a tempo* (a tempo), *f* (forte).

Measures 41-48: *rit.* (ritardando), *p* (piano).

Measures 49-56: *p* (piano), includes a first ending bracket over measures 53-56.

VIOLINO.

Violino musical score, page 2. The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo markings are *rit.* (ritardando), *a tempo*, and *pizz.* (pizzicato). The dynamics include *p* (piano) and *dim.* (diminuendo). The score consists of ten staves of music. The first staff begins with a *rit.* marking. The second staff contains a triplet of eighth notes marked with a '3'. The third staff contains a triplet of eighth notes marked with a '3'. The fourth staff contains a triplet of eighth notes marked with a '3'. The fifth staff contains a triplet of eighth notes marked with a '3'. The sixth staff contains a triplet of eighth notes marked with a '3'. The seventh staff contains a triplet of eighth notes marked with a '3'. The eighth staff contains a triplet of eighth notes marked with a '3'. The ninth staff contains a triplet of eighth notes marked with a '3'. The tenth staff contains a triplet of eighth notes marked with a '3'. The score ends with a double bar line.